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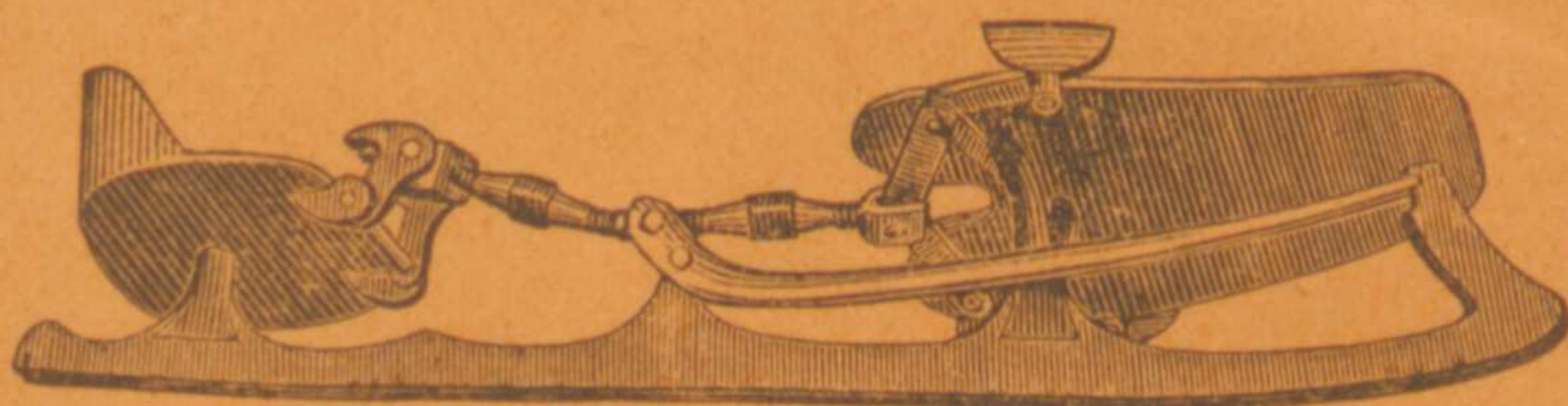
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BEADLE'S DIME

GUIDE TO

SKATING AND CURLING:

ILLUSTRATED,

FOR LEARNERS AND AMATEURS.

BY HENRY CHADWICK,

AUTHOR OF "DIME BOOK OF BASE-BALL," "YACHTING AND ROWING," ETC.

NEW YORK:

BEADLE AND COMPANY, PUBLISHERS,

118 WILLIAM STREET.

This Work is Respectfully Dedicated
TO THE
OFFICERS AND MEMBERS
OF THE
NEW YORK SKATING CLUB,
BY THE AUTHOR.

Entered according to Act of Congress, in the year 1867, by
BEADLE AND COMPANY,
In the Clerk's Office of the District Court of the United States for the
Southern District of New York.

THE GRAPHE-VINE TWIST.

The following is the correct diagram of this difficult movement, which it is incumbent on every fancy skater to do well before he can become an "artist on ice."

SINGLE.



DOUBLE.



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BEADLE'S DIME

GUIDE TO

SKATING AND CURLING.

SKATING.

UP to a period within the past ten years, skating, in this country, and especially in the vicinity of New York, was confined to boys and young men, who found time to avail themselves of the favorable condition of the ice on the ponds, streams and rivers, in the vicinity of their homes; and to those of the adult population who, on holiday excursions, would indulge in an hour or two's exercise on skates, provided a snow-storm had not closed up the ponds, and shut them out from all facilities for enjoying the sport. Since the opening of the Central Park ponds to the public, in the winter of 1859 and '60, and the introduction of inclosed skating localities, at which all possibility of danger from breaking through the ice is removed—the water at a majority of these places scarcely exceeding two feet deep—skating has become one of the most popular exercises in vogue—in fact it has settled down into a regular American institution, and one into which both sexes enter with the characteristic spirit and “vim” of our people. Especially have the fair sex become enamored of it. Ten years ago a lady on skates was not only a rare and novel sight in this vicinity, but any fair one, “native and to the manner born,” who in such a way would have dared to brave the opinion of “her set” and to have outraged their sense of feminine propriety by appearing in public on skates, would have been driven forth from the sacred circles of the then fashionable coterie of the city in disgrace. Now the very reverse is the case, for the selfsame fair one is now tabooed as “slow,” and not “up to the times” if she can not do the “outside circle” or the “grape-vine twist” on skates in the best style of the art. Now, too, every girl not afflicted with weak ankles, thin or crooked nether limbs, or positive physical inability to exercise herself on skates, is

uneasy and dissatisfied unless enjoying herself on the ice. The fact is, however, that American women have been so much excluded from any participation in the out-door amusements and exercises which European ladies enjoy to such a wholesome extent, that it is not to be wondered at that when the door to such recreation is opened to them, they should rush into ecstasies of delight, or go to extremes in the enjoyment of the too long prohibited pleasure.

Skating in a Physiological Point of View.

The sanitary benefits accruing from skating are considerable, and especially has it, in this respect, been advantageous to the fair sex. The prominent cause of the delicate and sickly constitutions of the majority of our city ladies arises from their great neglect of out-door exercise and recreation. Two-thirds of their lives are passed in the artificial and poisonous atmosphere of their furnace-heated and poorly-ventilated apartments. The result is the prevention of the *exhalation* of carbon and *inhalation* of oxygen which are of such vital importance to the health of every human being. This requisite action of the lungs in the reception of the life-giving elements of the air we breathe and the expulsion of the refuse carbon from the blood, is never better promoted than when the individual is engaged in the vigorous exercise of skating, and inhaling the oxygen of the pure, frosty air, at the same time bringing into activity every muscle of the body, thereby causing the blood to circulate healthily to the surface of the body, and giving life to the dormant functions of the skin.

Exercise, to be beneficial, should have the effect of increasing the insensible perspiration, for in the increase of the circulation of the blood to the surface of the body, and the consequent relief given to the over-worked functions of the lungs and bowels, lies the great benefit of exercise. It is from the lack of this circulation of the blood to the surface of the body that people, unaccustomed to out-door exercise, take cold so readily. Those in whom the functions of the skin are in active play know not what a cold is, and hence the hardihood of those constantly in the open air and actively exercised, in comparison to those engaged in sedentary occupations, and who scarcely know what exercise is. Frequenters of the skating-ponds, who regularly breathe the pure

cold air and make their cheeks ruddy with the newly vitalized blood sent by the exercise to the surface, become proof against colds. It is your housed girls or your office-confined young men who become victims of colds on skating-ponds, and these only suffer from careless exposure when warmed up with the sport.

The Morality of the Sport.

The moral aspect of skating is one fully as creditable to the pastime as the picture is from a sanitary point of view. At the skating-pond we meet with friends and acquaintances, not as we meet them in the street, where a passing bow or a minute's converse is all the intercourse we can have with them; nor as at the evening party, where the position of host and guests places them upon a footing wherein the amenities of life are as a matter of course brought into play, and the duties of hospitality call for the devotion of every effort to their enjoyment; nor as at the church or lecture-room, where one's attention is especially devoted to other matters. But we meet them on a footing of equality—except so far as skates are concerned—and where we can converse for a few minutes or an hour; where we can listen and be heard, see and be seen; laugh and frolic without fear of offense; where we can assist those in trouble, meet with and dispense courtesy; in fact, enjoy life for the time being in its heartiest and most sensible way, and at the same time lay up a store of health likely to carry us to an advanced period of life.

Skating in Another Light.

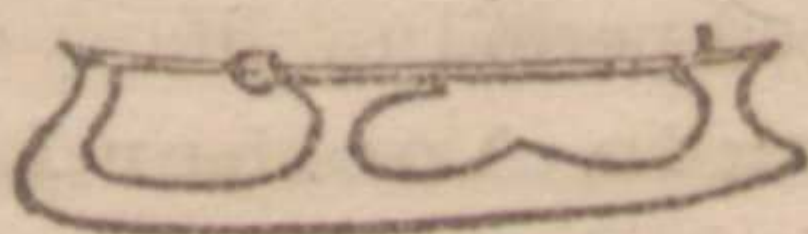
There is one thing which tends to give skating the precedence over any other amusement, and that is the privilege a gentleman enjoys of imparting instruction in the art to his fair companion. To intervene, just at the critical moment, between the departure of one's lady friend from the perpendicular and her assumption of the horizontal, is to enjoy a combination of duty and pleasure not often within reach, and no relation is more calculated to produce tender attachments than that of pupil and tutor under such circumstances. The ice itself suggests that human atoms, under the influence of a low state of the thermometer, should come together like the aqueous particles of the pond, and amalgamate. In fact, the exercise not only brings roses to the cheeks, imparts

buoyancy to the spirits, and kindly smiles to the mouth, but it weaves nets for Cupid to catch his birds, besides making cages to retain them. So much for skating physiologically and morally considered.

How to Skate.

Learning to skate is like learning to swim, the success of the learner in both depend greatly upon the amount of confidence with which he becomes inspired. Some will put on a pair of skates, and in a ten minutes' trial will have acquired quite a proficiency; while others, again, will take as many hours to get as far as being able to stand steadily on their skates. The prominent cause of this difference is the comparative possession of confidence, and the condition of the learner in regard to the benefits arising from a previous exercise of his muscles—weak ankles and untrained muscles of the legs, retarding the learner considerably.

An important element of success in learning the art, is to have a good pair of skates on when you make your *début* on the ice; and this *sine qua non* will be found in the class of skates fastening to the sole of the boot, without straps to cramp the feet or press on your corns. The boot to which the skate is fastened should, however, be close-fitting, the lace-up Balmoral style being the best for the purpose. One of the best skates in the market is that known as the "New York Club Skate," in shape like the cut given below.



We will presume the learner to have his skates on and ready to take his first lesson. On stepping on the ice the first thing that will strike him—if it is not the ice itself—will be the fact that ice is slippery, and that some degree of skill is required in the art of balancing. Like a child learning to walk, our *débutant* will have to go through his A B C work in skating before he can flourish to any extent, and this skating alphabet we propose to put him through at once.

First Lessons, with Diagrams of Movements.

After feeling his way a little on the ice in trying to walk on his skates and thereby exercising the muscles of his ankles until they begin to ache a little, the learner should take ten or

progresses with practice he should extend the length of his strokes, and move his body as gracefully as the motion will admit of, each stroke of the feet to be regular in length. Of course in these efforts falls are likely to be quite frequent, and their frequency is generally in proportion to the lack of confidence the learner has in himself, and the excitability of his temperament, the cool and collected individual preserving his perpendicular the best.

The first movements on skates are always made with the inside edge of the skates bearing upon the ice; but this is only the inaugural movement, the basis of all good skating being the movement made upon the outside edge of the skate. The sooner, therefore, the learner commences operations on the outside edge the quicker he will reach the goal of his ambition, viz., to become "an artist on ice."

The outside edge movement is the first step to figure skating, and when once thoroughly learned all the other movements of fancy skating are easy of attainment. Great confidence and boldness are necessary to learn this movement quickly, and when tried in this manner success is rapidly arrived at; but when the learner is at all timid the movement is difficult to be acquired. The first movement is as follows: The learner, after taking a slight start, begins by placing one foot over the other, which movement obliges the skater to use the outside edge of each skate alternately. As he proceeds he should turn his head over to the side he leans and incline his body over to the same side. The following diagram shows the lines of this movement on the ice.



DIAGRAM C.

The regular traveling roll, familiar to all classes in Holland, is but extending the above-lines to three or four times their length. Another method of learning this feat is by making a circle on the ice, some eight feet or so in diameter, and putting some object to mark its center.

The learner then stands on the outside of the circle, his right skate on the line with its outside edge firmly pressed into it, and his right shoulder turned toward the center. In this position he pushes himself round the circle, by means of the left foot, keeping the right skate on the line.

After going round once or twice, so as to learn the direction, always being careful to hang his head over the right shoulder, he puts himself to speed, and, still keeping the right skate on the ice, tries to cross his left foot *over* the right.

He will certainly fail, at first, but after a few trials will succeed in getting the foot over.

After he has done so once or twice, he should turn his *left* side to the ice, and go round in the same manner.

The Cross-Roll.

To skate the "cross-roll" the skater stands as in learning the outside edge, and starting on the right foot, crosses the left over it. But instead of repeating the movement, and so forming a circle, he immediately crosses the right foot again over the left and so on. Then, instead of making one large circle, he forms a succession of arcs of circles, by which he is carried forward. The legs should be crossed over each other as far as possible, and the skater should not be content until he can even cross the knees. This is a very pretty movement when neatly done, and one of the most graceful on the ice. The hands must hang quite easily and quietly, and the body carried upright without being stiffened. Care must be taken that, in doing this figure, the outside edges of the skates are pressed firmly into the ice when they touch it, or the skater will be liable to slip.

The following is the diagram of this movement.

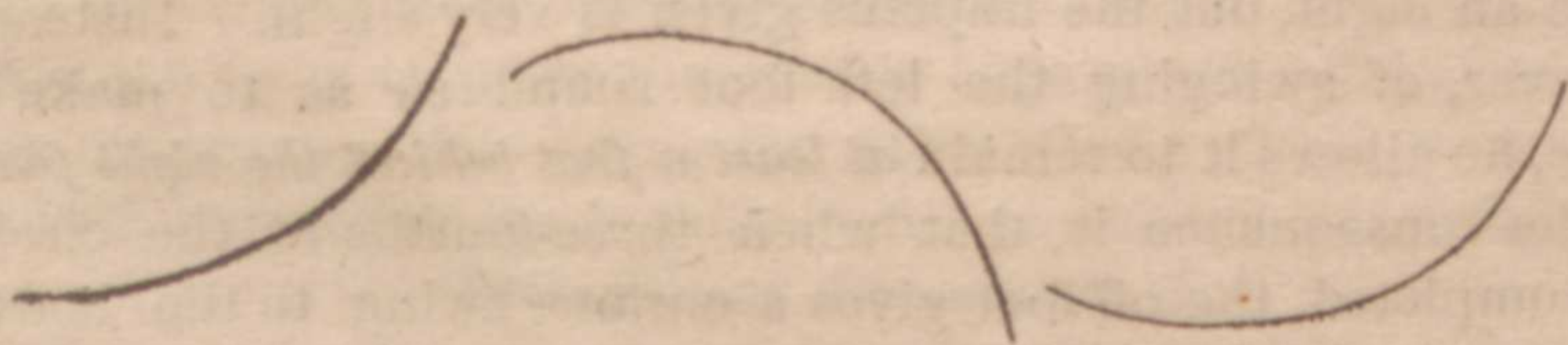


DIAGRAM D.

Figure Skating.

Figure skating is the most graceful feature of the art, and it should be the aim of every skater to excel in it.

The first figure learned is generally the figure eight. Some, however begin on the three, but the former is the best to commence with. It should be an especial rule in figure skating to keep the legs straight as possible, the less the knees are bent the more graceful the movement will be.

The skater starts as in the cross-roll, but makes an entire circle before crossing his feet, so that if his right foot starts on the upper circle his left makes the lower one. He should always start each circle from the point where the lines cross each other.

At first some difficulty will be experienced in getting entirely round, but a little practice in slightly swinging the off-leg round toward the toes of the other, will enable the learner to perform it with ease. Proficients guide themselves in the movement, by the foot which is off the ice, that on the ice simply serving to sustain them. The following is the diagram of the figure eight movement, beginning with large circles and ending with small.

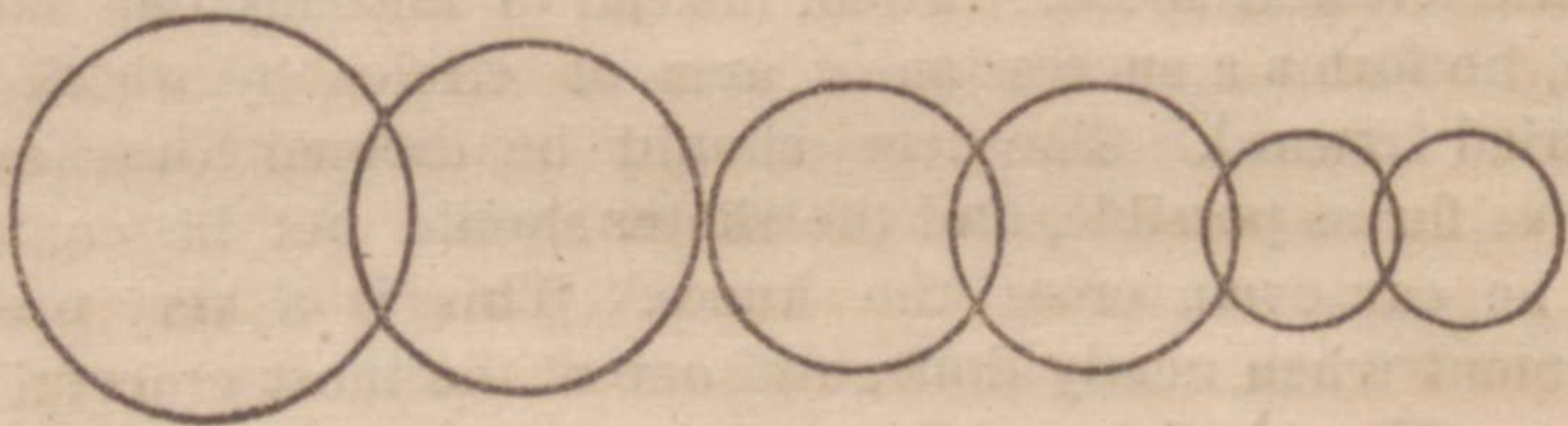


DIAGRAM E.

The figure three in many respects may be considered the key to figure-skating, as when once mastered it makes all other figures comparatively easy of attainment. In learning this movement the skater starts with his right foot, as if going to make an eight, but the impetus given is very slight. Instead, however, of swinging the left foot round so as to make a circle, he allows it to remain *at least a foot behind the right foot*.

The consequence is, that when three-fourths of the circle are completed, the off-foot gives a curious swing to the body, and the skater spins round on his right foot, changing at the same time from the outside to the inside edge, and cuts the second half of the three backward.

When the skater can do this easily with the right foot, he should practice it with the left; and when he can cut the

three with either foot, he should cut two together, as seen in the diagram.

No. 1.



No. 2.



DIAGRAM F.

No. 1, in the above diagram, is a combination of four circles, the first made being small and the second larger. No. 2 is accomplished as follows: The skater begins with the left hand three, starting with his left foot on the outside edge when he gets to the twist of the three he spins round and finishes the figure (still with the left foot) *on the inside edge backward*.

His right foot is now at liberty to pass to the top of the right hand three, which he cuts in like manner.

Especial care must be taken to keep the knees straight, and to preserve a graceful carriage of the body. If the skater should be so far off his balance as to find any difficulty in spinning round, he will gain his object by throwing his weight a very little toward the toe of the skate.

The reason why the skater curves round in this twist is that the steel of the skate has a curved form; and when for a moment the body is quite upright, the whole skate spins round on its center as on a pivot.

'The Outside Edge Backward.

When the skater has become familiar with the preceding movements, he should turn his attention to the movement backward on the outside edge. A good method of learning this movement is by starting to cut a three, and immediately after the twist to place the outside edge of the off-foot on the ice, at the same time lifting the other foot. This is soon acquired, and assists the learner in the movement which follows:

The Back Cross-Roll.

Any one who can do the back cross-roll properly may count himself a good skater. There are many who can do all the preceding figures successfully and yet find the back cross-roll quite an obstacle in the way of further progress. One cause of failure is that too great an impetus is given to

the body at the start ; indeed, it may be accepted as a rule in all figure-skating, that the best skaters use the least force. A really good skater will continue to execute figures for an hour at a time, and none but a very practiced eye can tell by what force he is impelled. In fact, the position of the head is the great secret in these delicate maneuvers ; the difference of an inch in its attitude making just the difference between a large or a small circle.

It should be remembered that the figure three is the skater's great reservoir of power. Whenever he finds himself in want of a little more impetus, he cuts a three, and by bearing a little forward at the twist gains enough power for a large figure.

In learning the back cross-roll, the skater *need not start with any impetus at all*. Let him merely stand still, place the left outside edge well into the ice, lean slightly upon that side, and gently swing the other foot round, until it has crossed the left foot and is planted with its outside edge on the ice. The left foot is then crossed behind the right, and it will be found that the mere swing of the foot and leg is sufficiently powerful to urge the skater backward. The greatest care should be taken to avoid too great an impetus at starting, and in a short time the skater will find himself able to glide over the ice in this manner with perfect ease.

There is a rather neat variation of the back cross-roll which is done as follows : Two skaters stand opposite each other and hold hands. They then begin to start on the cross-roll, one going backward and the other forward. Both, of course, must keep the most exact time, and a tolerably large piece of ice is required for them to display themselves to advantage.

The following diagram shows the lines of this movement.

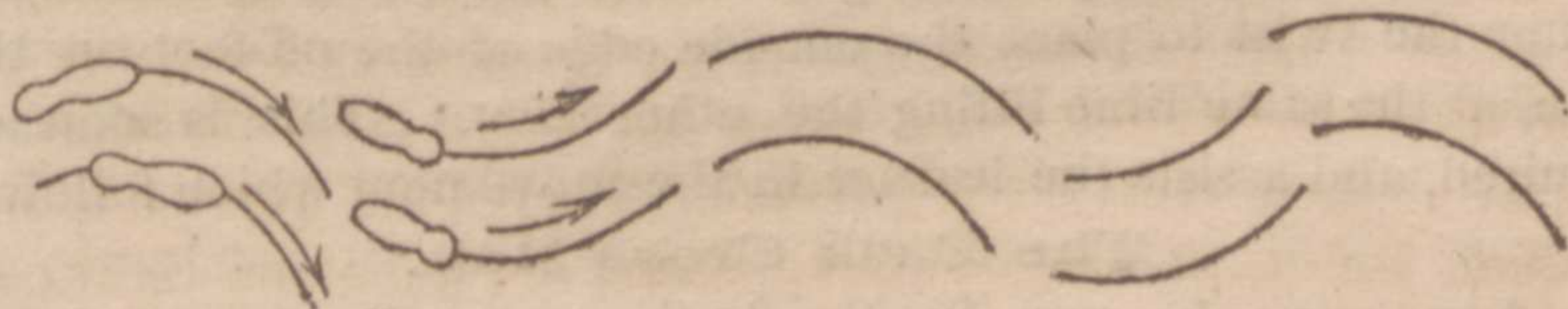


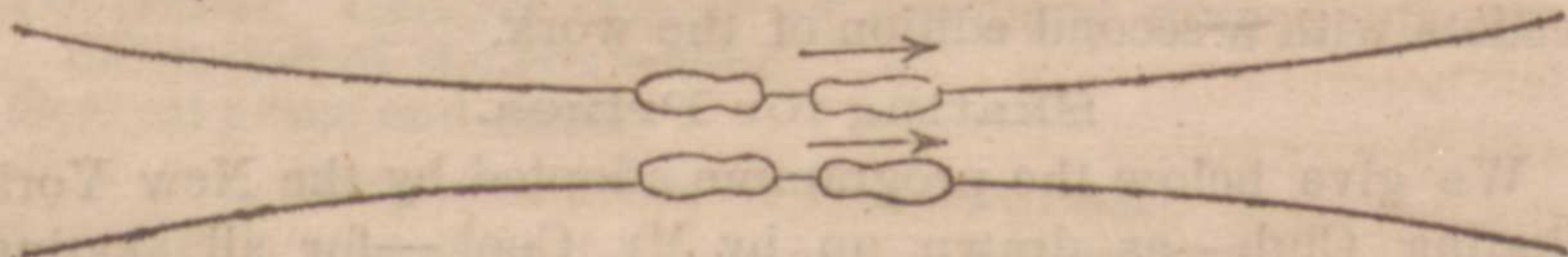
DIAGRAM G.

The perfection of the back cross-roll is exhibited when a skater can cut the figure eight on the outside edge backward, keeping his knees straight and his hands quiet.

The Spread Eagle.

The national bird, from whose contour this figure derives its name, is any thing but graceful in aspect on the ice; but as some fancy it we briefly refer to the movement. In making this figure the skater places his heels together as nearly on a line as possible, the points of the skates being, of course, turned in opposite directions, with the knees bent at nearly right angles. The line of direction must be accurately taken and the weight thrown on the back foot. The greatest feat in the spread-eagle line is achieved by pressing the toes out and throwing the weight of the body back so as to rest on the outside edges. The diagram shows the lines of the two movements.

No. 1.



No. 2.

DIAGRAM H

The Dancing Figures.

The waltz step is a very pretty one in figure-skating. It is performed by cutting a small three, and instead of coming round on the inside edge, finishing the twist on the outside edge of the other skate. Exact step is required, or both parties will be likely to "hear something drop."

The quadrille, when gracefully and properly done, is the most attractive dancing figure of all. In making up a set the skater most familiar with the several movements should be appointed director and he calls off the changes.

The figure that is cut in the ice is composed of five circles, one in the center, and the four others ranged cross-wise on its outside. Each skater stands at the furthest extremity of one of the outside circles, and when the leader gives the word, all start at once with the eight-step. They thus approach each other, and as the central circle forms the top of an eight common to all, it follows that all four skaters are going round this circle at the same time. When they have gone round their circles several times, the leader calls the next change. This time, instead of simply making their eight, the skaters cut a three when they come to the center circle, and so go round it

backward. The next change brings them backward on the outside edge, done by rapidly changing the feet as the three is formed.

There are innumerable steps in this very pretty figure which is almost as variable as a cotillion, which name would be quite as applicable as that of quadrille. It is a beautiful sight to see the dancers approaching one point, all rapidly following each other round a little circle, with only a foot or two between each person; then diverging on their separate tracks, and again meeting in the center.

Within the past few years several new movements have been introduced by the leading fancy skaters of the metropolis, but these we shall have to defer giving until we present our readers with a second edition of the work.

Skating for Prizes.

We give below the programme adopted by the New York Skating Club—as drawn up by Mr. Cook—for all skating contests. It includes a full list of all the fancy movements now in vogue in the metropolis.

PROGRAMME FOR SKATING CONTESTS.

1. Plain forward and backward movement.
2. "Lap-foot," cutting circle, forward and backward, right and left.
3. Inside edge roll, forward and backward. On field, and in eight.
4. Outside edge roll, forward and backward. On field, and in eight.
5. Cross roll, forward and backward. On field, and in eight.
6. (a.)—"On to Richmond;" *i. e.*, cross one foot in front of the other, and with back stroke outside edge go backward.
(b.)—"Pons asinorum;" *i. e.*, going forward by outside edge, forward stroke given alternately behind each leg.
7. "Locomotives;"—forward, backward, sideways—single and double.
8. Waltz step, right and left—Berry's. On field, and in circle.
9. Spread-eagles, inside and outside edges.
10. Figure threes. (a.)—Beginning inside or outside edge. On field, and in eight. Including "Flying Threes."
(b.)—Double three, beginning inside or outside edge. On field, and in eight.
11. Grape-vines. Including "Philadelphia Twist," etc.
12. Toe and heel movements. Embracing pivot-circling, toe-spins (*pirouettes*) and movements on both toes, etc.

13. Single flat foot spins, and double foot whirls.
14. One foot ringlets, inside and outside edges, forward and backward.
15. One foot loops, inside and outside edges, forward and backward.
16. Serpentine. (a.)—Single foot forward and backward, right and left. On field, and in circle.
(b.)—Following feet, forward and backward, right and left. On field and in "Two foot eight."
17. Changes of edge—single and double.
18. Figure eight on one foot, right and left, forward and backward.
19. Specialties. Embracing *original* and *peculiar* combinations (such as "Dupignac's Cross-cut," "McMillan's Fling," etc.)
20. Pot-pourri. General display of combined movements, at the option of the contestant.
21. General grace and finish.

Explanation of the Rules.

No. 1. This is simply the outside edge movement, forward and backward.

No. 2. Crossing one foot over the other, and cutting a circle by throwing the right foot over the left, and making the same motion as in walking round a circle. To do the left foot, go in the opposite direction. The same rule is observed in going backward.

No. 3. Inside edge forward, carrying the balance foot behind. In going forward, carry the balance foot in front. In the figure eight make the same motions, but go all the way round, as seen in the following diagram.

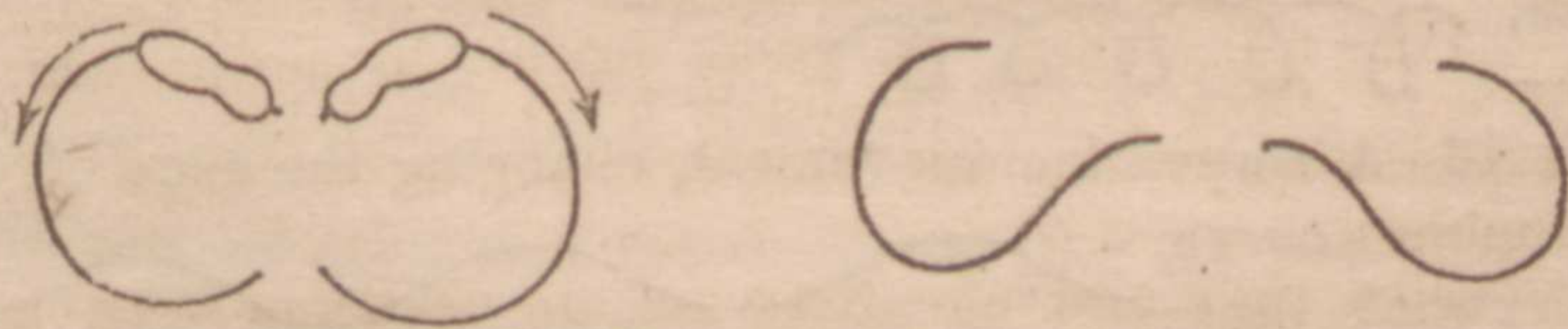


DIAGRAM I.

No. 4. This is done the same as the last figure, only on the outside edge.

No. 5. This is also the same, excepting in crossing the foot instead of dropping it by the side.

No. 6. A retrograde movement, yet having the appearance of going forward.

No. 7. A rapid step movement, in imitation of a locomotive.

No. 8. The same step as waltzing on the floor. Berry's step is only a variation peculiar to that excellent skater.

No. 9. Heels together, with a movement on the inside edge, facing the center of the pond, and on the outside edge facing the spectators.

No. 10. First to make the eight, beginning on either edge, then changing to threes. In doing the flying threes you jump up when changing. The double threes are made by cutting two threes on each foot.



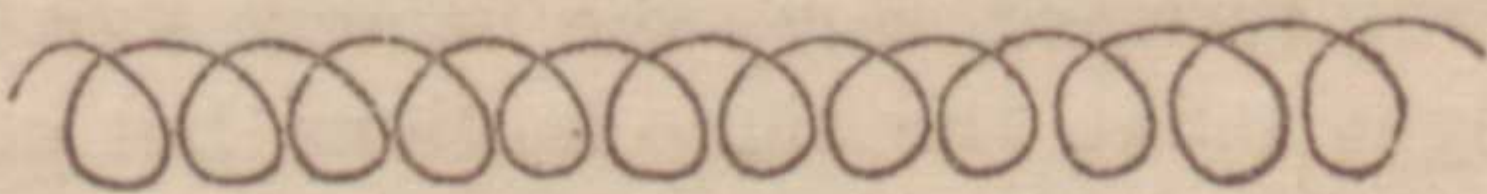
DIAGRAM J.

No. 11. The grape-vine twist is an imitation of the form of a twisted vine, and can not well be shown by small diagram. A large diagram will be found in the front of this book.

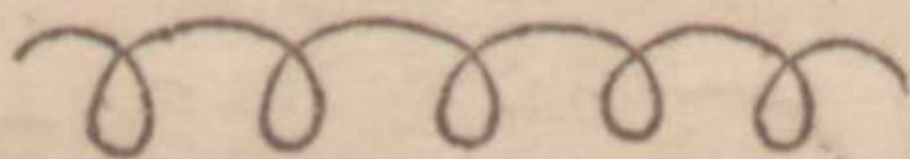
No. 12. Any movement made by dropping the toe or heel on the ice, and circling round it with the other foot.

No. 13. Simply whirling round on the flat part of the skate, first on one foot and then on two.

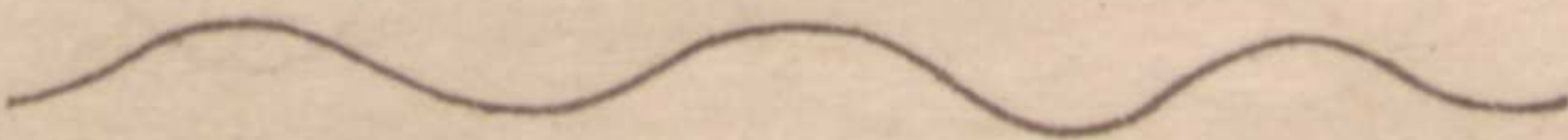
No. 14. The same movement extended, so as to form a succession of circles, thus:



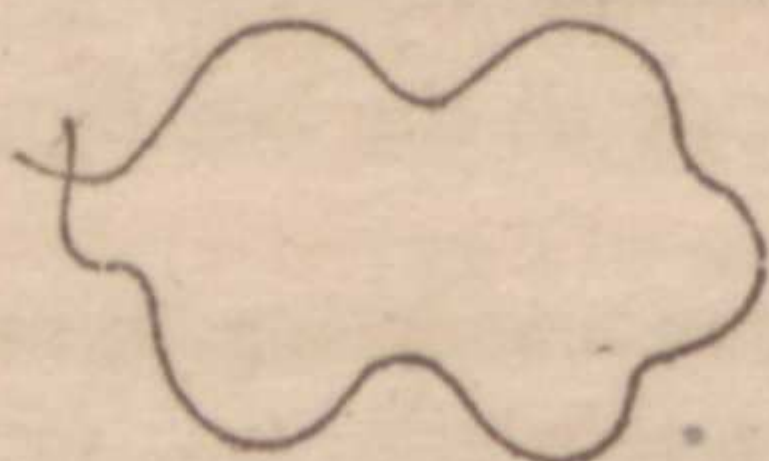
No. 15. The same also, only making loops instead of circles, thus—



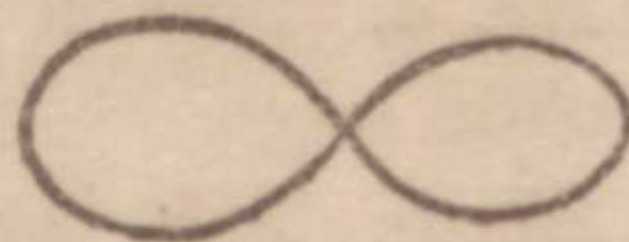
No. 16. A serpentine movement, changing the edge of the skate on each curve, first forward, thus:



and then thus:



and thus:



No. 17. The same, changing edge only.

No. 18. The eight on one foot forward, and then backward.

Nos. 19, 20 and 21, refer to specialties peculiar to every first-class skater.

"In Field" means going the length of the pond, or straight ahead.

Marking in a Supposed Skating Tournay.

The following is the method of scoring in skating contests :

	BROWN.	SMITH.	JONES.	PARKER.	BRIGGS.
SECTION 1	4	5	3	1	2
" 2	5	5	3	2	2
" 3	5	4	2	1	3
" 4	4	5	3	1	3
" 5	5	4	2	3	2
" 6	5	5	3	0	3
" 7	4	3	5	1	2
" 8	5	4	3	0	0
" 9	5	5	3	1	3
" 10	4	5	3	2	1
" 11	5	4	2	1	3
" 12	4	5	3	1	1
" 13	5	4	4	2	1
" 14	4	5	4	2	0
" 15	5	5	5	2	2
" 16	4	5	4	1	2
" 17	4	5	3	2	1
" 18	4	5	4	0	0
" 19	5	4	3	2	1
" 20	5	5	3	2	1
" 21	4	5	3	1	2
	95	97	68	28	35
	Second.	Victor.	Third.	Fifth.	Fourth.

It will be seen that the skater making the best display in each trial scores as many points as there are contestants. By this means a true estimate of the skill of each contestant is arrived at.

CURLING.

CURLING is the national winter sport of Scotland. From time immemorial it has been the feature of the vigorous games and manly exercises of the Scotch, furnishing an exciting recreation alike for the Highland chieftain and the Lowland merchant. Of all the pastimes peculiar to the adopted citizens of our country, none probably remind one more forcibly of boyhood's days at home, or bears with its memories such pleasant reminiscences of "auld lang syne." Curling is a game worthy of the hardy Scots, calling into play, as it does, most of those characteristics of manliness which are such marked features of the men of the land of Burns. Its requisites are, muscular strength, vigor of frame, the possession of considerable nerve and powers of endurance, and of coolness of judgment in taking full advantage of the skill derived from constant practice. A hardy sport and one so adapted to the bold sons of the North, it is not to be wondered at that the Scotch take such delight in it. The national poets of "auld Scotia" have made the game a theme for verse. The song of "Hurrah for auld Winter," to the tune of "A Hundred Pipers," begins with a lively description of the sport, which we quote as follows :

"Oh, come on, my lads, and shoulther your stanes,
An hour on the ice will supple your banes.
If sorrow hangs o'er you, just drive awa' care,
And besom in hand snuff the keen frosty air.
Awa' in the glen, just outside the toon,
There's a bonny bit loch, where often in June
The bairnies hae paddled wi' their wee sonsy feet,
And lads wi' their lassies were whiles wont to meet.
Then rouse ye, keen curlers, and brace up each nerve,
Frae the auld Scottish game we never will swerve;
Wherever we roam, frae the east to the west,
We'll never forget the game we lo'e best."

The great popularity of the game in Scotland, where there are between four and five hundred regularly organized clubs, at the head of which is the Royal Caledonian Club, of which

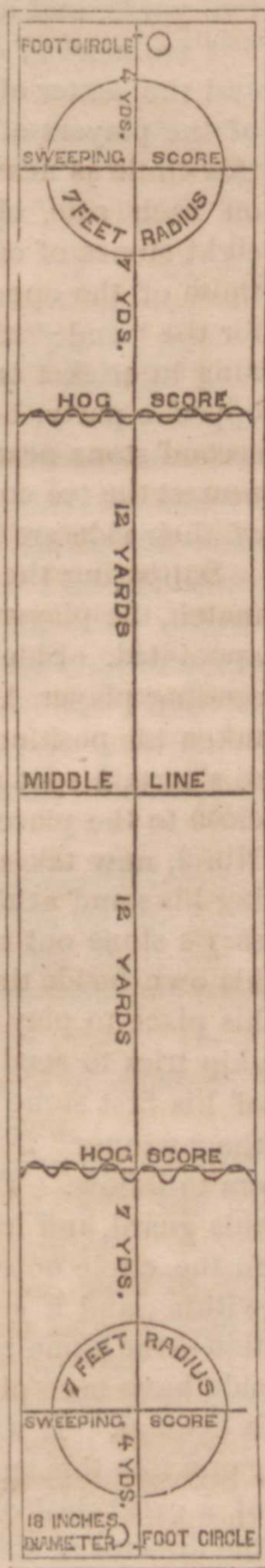
the Prince of Wales is the patron, and the Earl of Dunmore and Lord Stormont its present presiding officers, leads to meetings on the lakes and ponds, the proceedings of which fill a volume with the statistics of the games which are the events of every winter. In this country it has been practiced chiefly by those of our citizens who are of Scottish birth; but within the past year it has progressed considerably in this vicinity, especially since the playing of the grand tournament in Canada in 1866, which attracted more general attention to the merits of the game than any series of contests had previously done.

Curling, in a measure, is very similar to quoits, the principle being the same. In quoits the object is to *throw* a quoit as near a point called the "hub" as possible. In curling the object is to *slide* the curling stone near or to a point called the "tee." Quoits, however, does not present the field for strategic play that curling does.

How the Game is Played.

Curling is simply playing quoits on the ice, with the difference that the quoit is replaced by a heavy circular stone, and instead of being thrown to the "hub," is sent sliding along the ice to the "tee." A field of ice is selected about fifty yards in length by ten in width and not less than five or six inches thick, at least. On this the "rink" is marked out—this term, "rink," being rather comprehensive, as it includes the two contesting parties, as well as the place on the ice on which the game is played. When one club challenges another, and the parties meet on the ice, the first thing done is to mark off the rink, and while this is being done sides are chosen,

DIAGRAM OF A CURLING RINK.

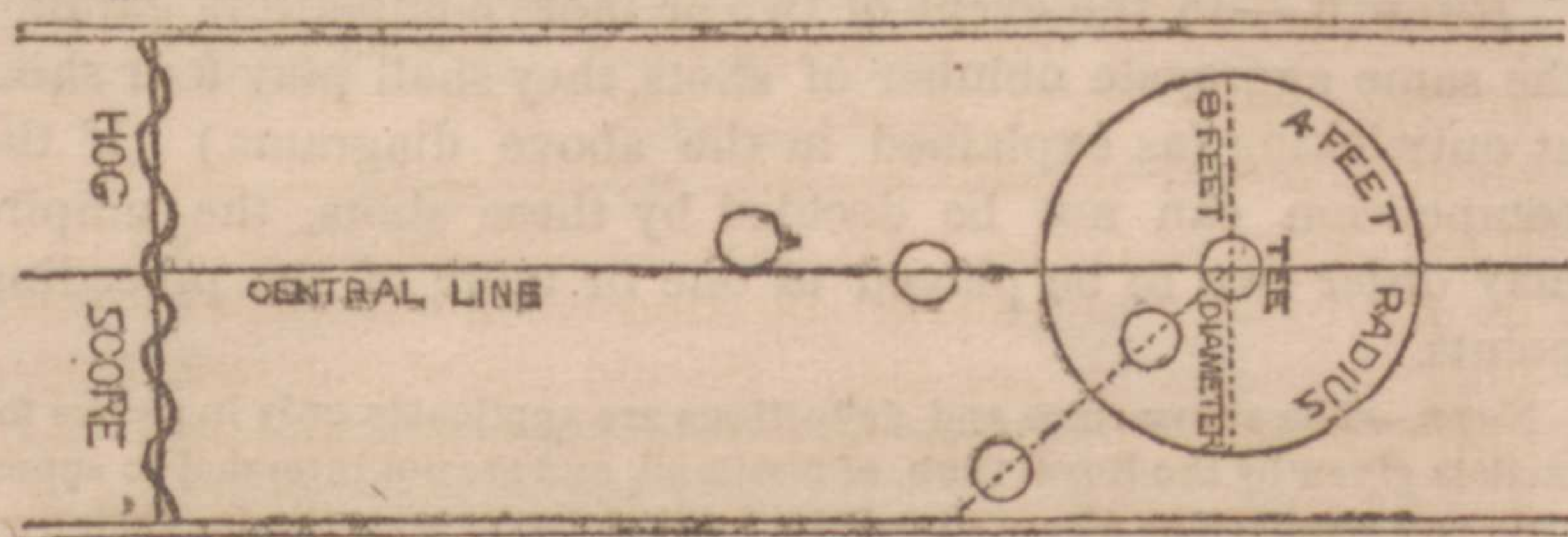


and captains or "skips" elected. The length of a rink is forty-two yards, and at each end two circles of a radius of seven feet are marked off at the distance of thirty-eight yards apart, and the center of these circles is called the tee, and the object of the players of each party is to slide the curling stone within this circle as near the tee as possible. There are four players on each side, eight players to each rink, and if all of the eight stones of one side are sent within the circle and none of those of the opposite party, then the former score eight shots for the "end;" the end in question being equivalent to an inning in cricket or base-ball. Should one of the stones of the opposite party, however, be within the circle, and also be the second stone nearest the tee, then the party having the stone nearest the tee count one only, even though all the eight stones of their side are in the circle.

Supposing the rink to be in readiness for commencing a match, the players and skips chosen, and their order of playing appointed. Side No. 1, having won the toss, begins play by sending player A to "cast the first stone." The skip, having taken his position at the end, directs the player to "draw" in to a certain spot within the circle, that is, to slide his stone as close to the place pointed out as possible. Player A, of side No. 2, now takes his position, and the skip of his party, taking his stand at the end, directs A No. 2 to strike his adversary's stone out of the circle, and in such a manner as to leave his own inside the circle; as he fails to do this, A No. 1 takes his place to play his second stone, and by the direction of the skip tries to send it so as to rest on the line directly in front of his first stone laying within the circle, thereby "guarding" the "winner" from being struck out of the circle by the players to follow. The object of side No. 2 now is first to remove this guard, and having done that, to send the stone lying within the circle outside of it, leaving the stone striking it out within; and if succeeding in this to guard the stone in question—the stone nearest the tee, after all the stones of each side have been played, giving one count to the side to which it belongs. It will be readily seen that in the course of a game like this an ample field is afforded for the development of a great deal of strategic skill, and as a matter of course the director or skip of each party has his hands full of business.

in a match, and he needs to have all his wits about him to prevent his adversary from out-manœuvring him. Hence the skips, in curling, are always the most experienced and skillful players each club can present.

Diagram to be Drawn on the Ice Before Playing.



In individual trials of skill between members of one club, or between single players of two or more clubs, the contest consists of a series of trials as to who shall excel in making the best score of successful shots in the following points of the game, viz.: *Striking, Inwicking, Drawing, Guarding, Chap and Lie, Wick and Curl in, Raising, Chipping the Winner, and Outwicking.* No one is fully competent to take part in a curling match who is not practically familiar with all these points of the game. The following are the

Rules for the Local Medal Competitions.

RULE 1.—Each competitor shall draw lots for the rotation of play, and keep that order throughout. He shall use two stones, (unless the majority of players prefer one stone each,) and play them the one immediately after the other. He shall not, during the competition, change the side of a stone, nor the stone itself, unless it happens to be broken.

RULE 2.—The length of the rink between the tees not to exceed forty-two yards, nor less than thirty-two, the intermediate distance to be determined by the umpire.

RULE 3.—A circle, eight feet in diameter, shall be drawn round the tee, and a central line or score between the tees, to the distance of twenty feet from the further tee.

RULE 4.—Every competitor to play four shots at each of the eight following points of the game, viz.: *Striking, Inwicking, Drawing, Guarding, Chap and Lie, Wick and Curl in, Raising, and Chipping the Winner.*

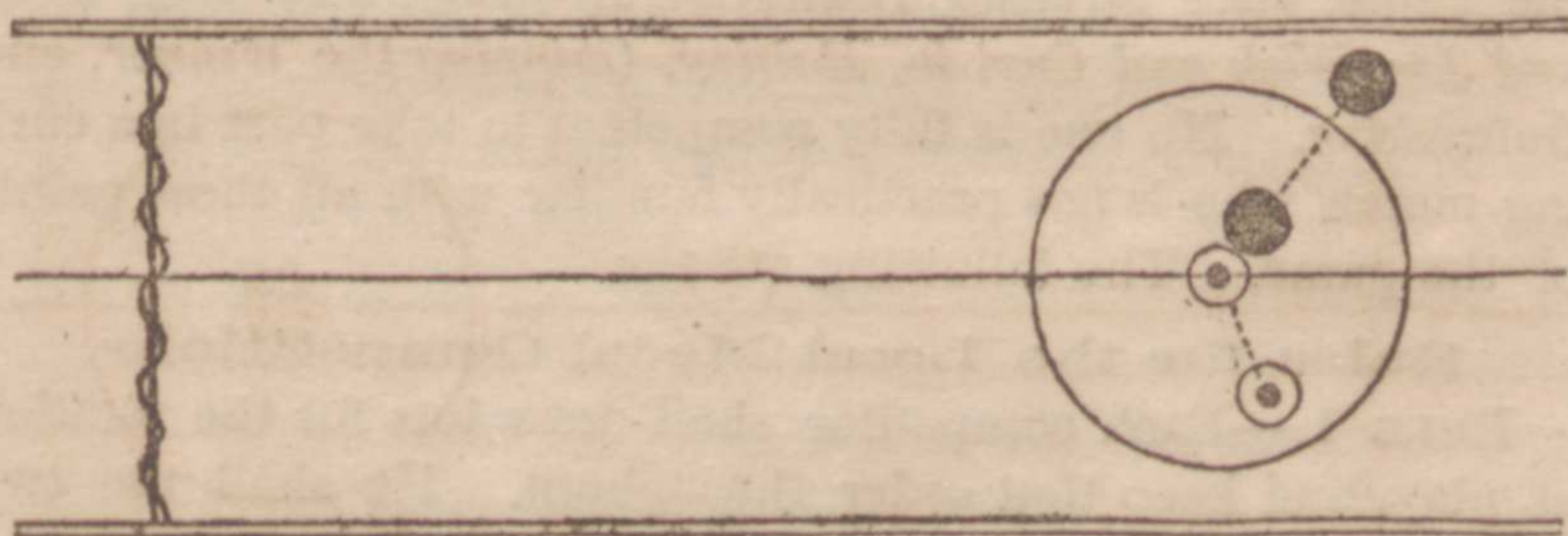
RULE 5.—Each successful shot shall count one, whatever be the point played at. No stone shall be considered within or without the circle unless it clears it, and every stone held as resting on the central line which does not completely clear it, the position, in every case, to be ascertained by a square.

RULE 6.—In the event of two or more competitors gaining the same aggregate number of shots, they shall play four shots at outwicking (as explained in the above diagrams.) If the competition can not be decided by these shots, the umpire may order two to be played at one or more of the preceding points.

NOTE.—The above rules and definitions are applicable only in games for medals given by the Royal Club, of Scotland, and are not intended to supersede any regulations already made by local clubs for contests for their own private medals.

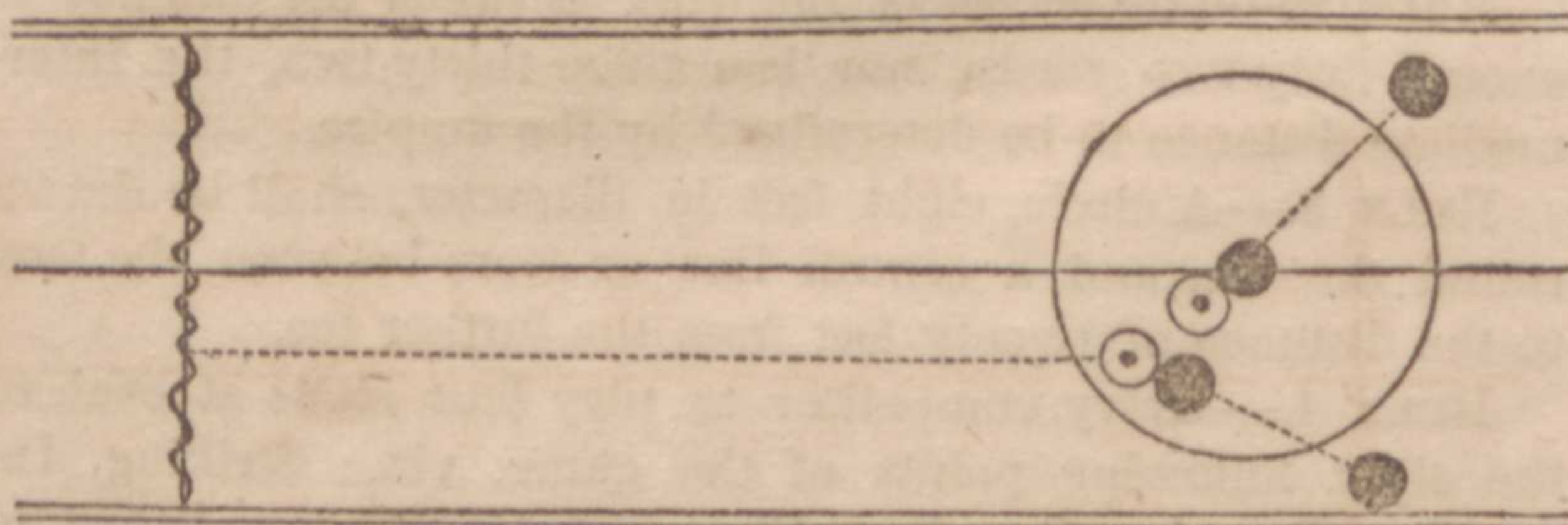
Below we give diagrams of the points of the game referred to in the above rules, with a description of the positions to be played.

Striking.



In *Striking*, a stone is placed on the tee, and this the player has to strike out of the circle, and every time he succeeds he counts one.

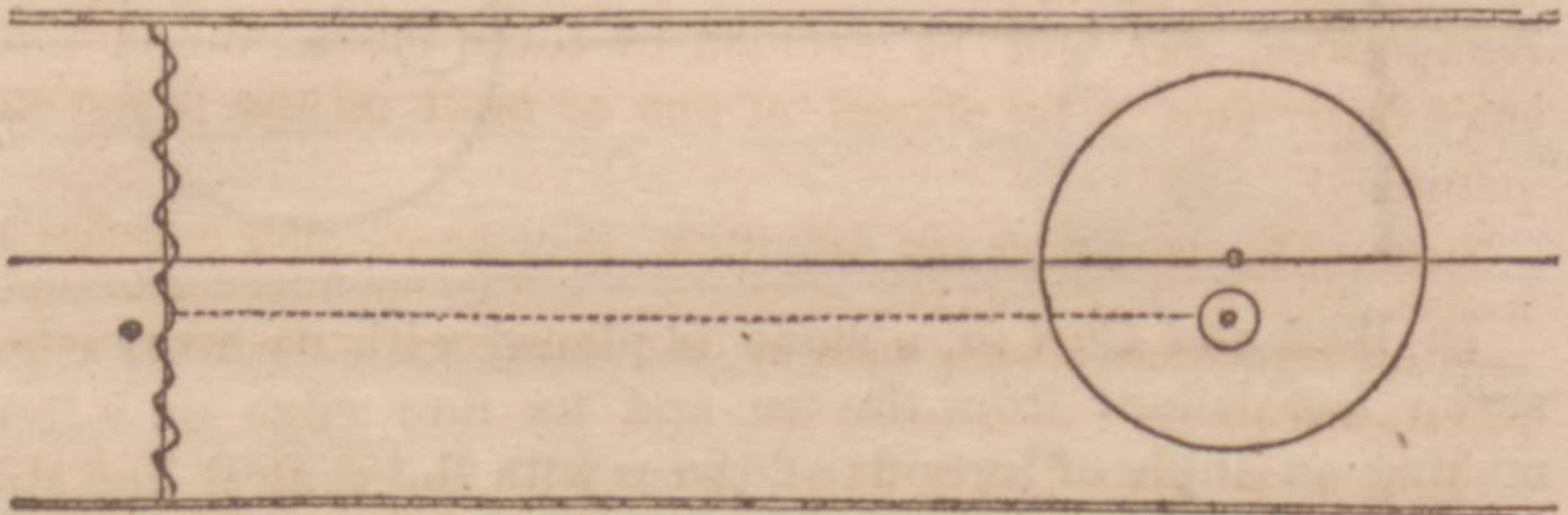
Inwicking.



In *Inwicking*, one stone is placed upon the tee, and another

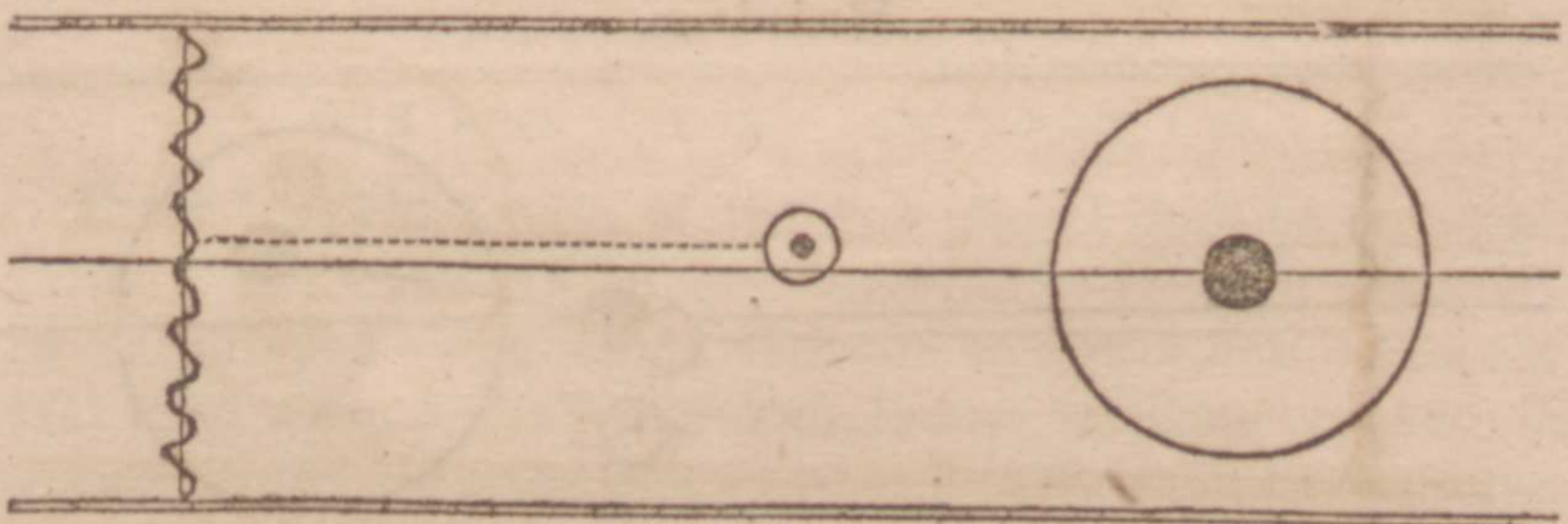
is located with its inner edge two feet distant from the tee and its fore edge on a line drawn from the tee at an angle of forty-five degrees with the central line. The object of the player is to hit the latter stone and carom on to that on the tee, moving both stones. In two of the four chances the player has, his stone is to lie on the opposite side of the central line from that of the first two trials.

Drawing.



In *Drawing*, the object of the player is simply to cause his stone to lie within the circle.

Guarding.



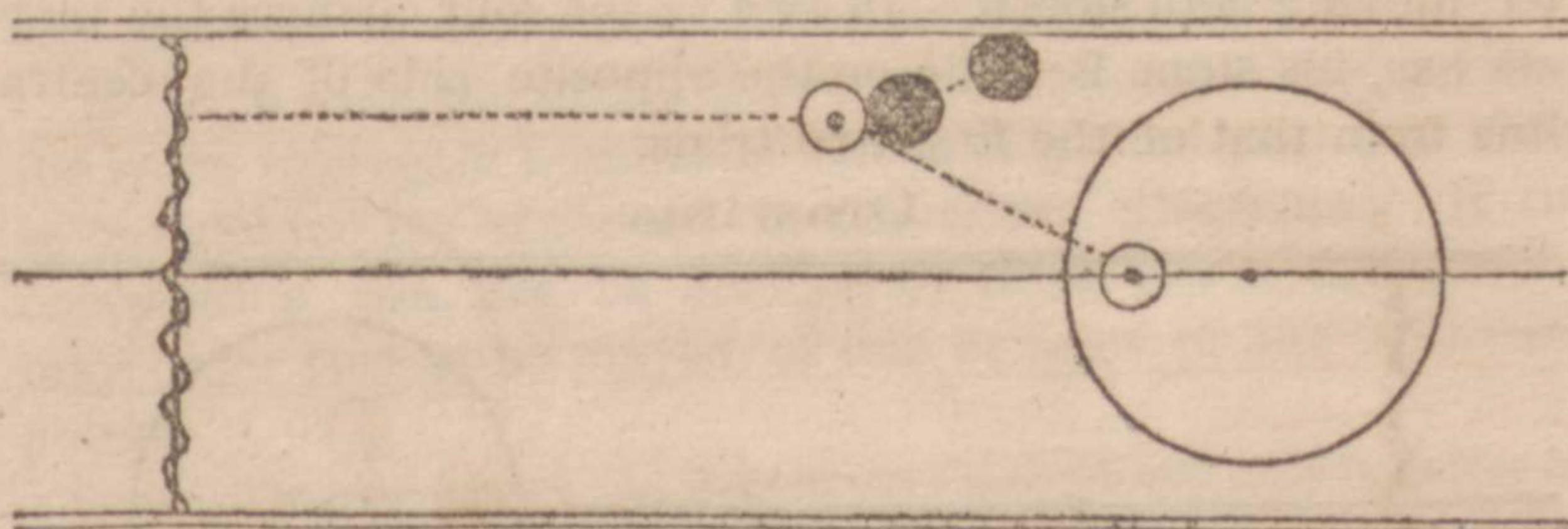
In *Guarding*, the object of the player is to place his stone in such a position in front of the stone on the tee, as to guard it from the stones on the opposite side. The stone played in the trial should rest, however little, on the central line.

Chap and Lie.



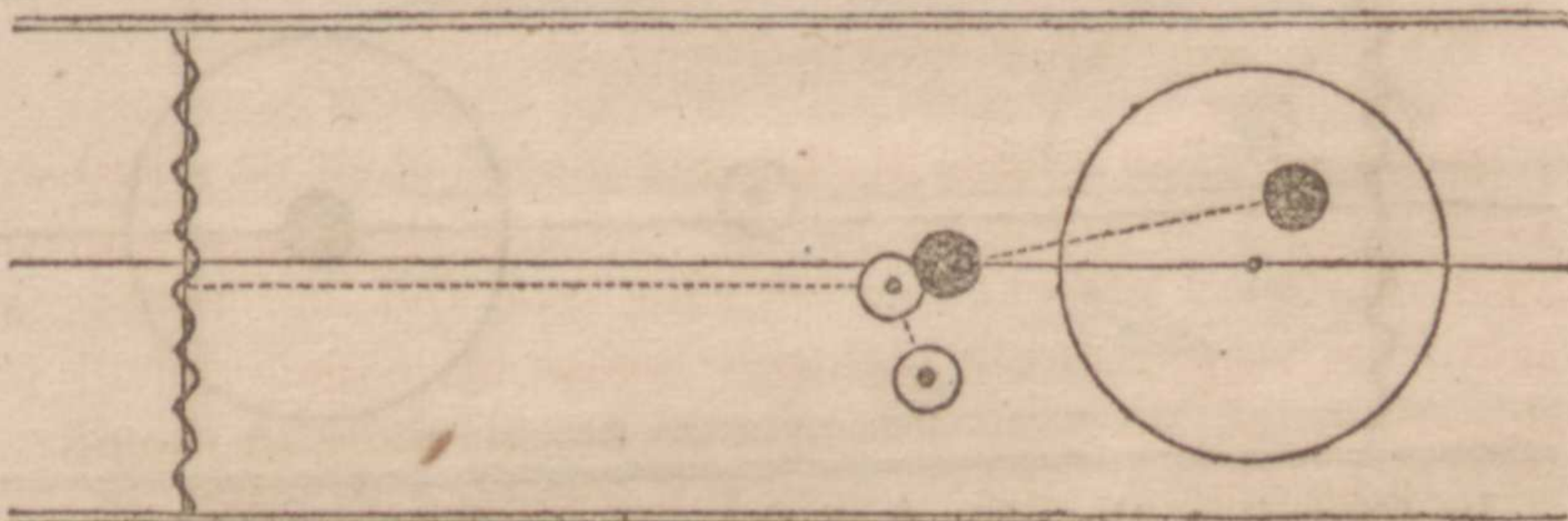
In *Chap and Lie*, the object of the player is to strike the stone—laying on the tee—out of the circle, his stone, at the same time, remaining inside the circle.

Wick and Curl In.



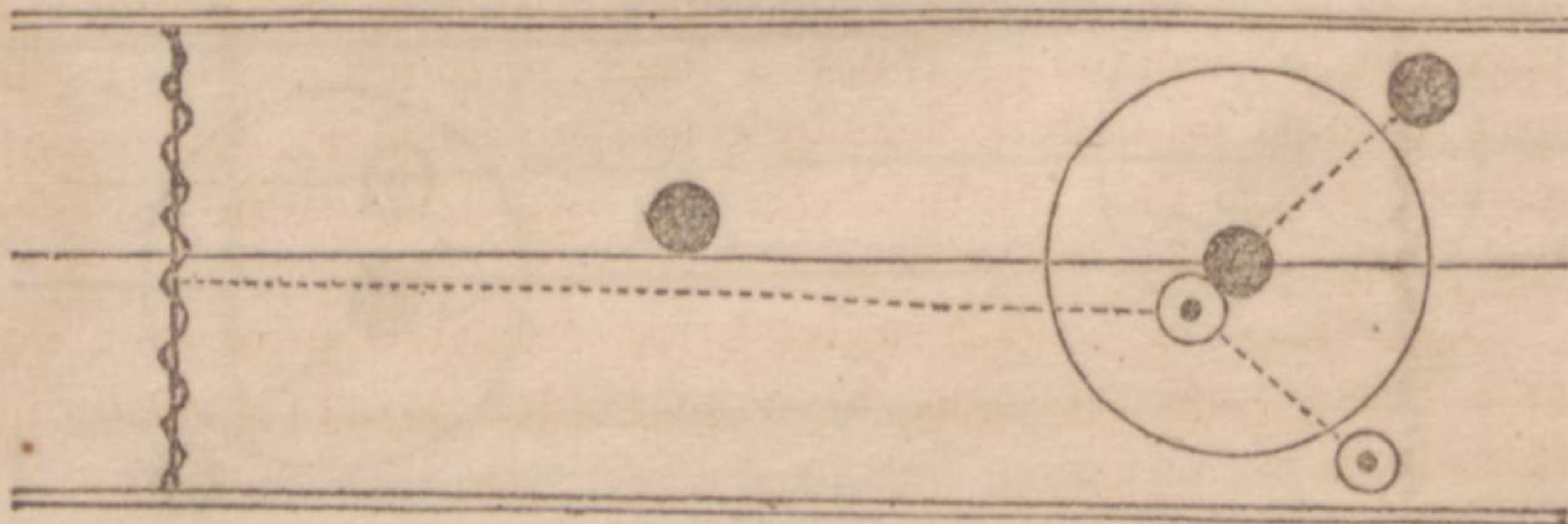
In *Wick and Curl in*, a stone is placed with its inner edge seven feet distant from the tee, and its fore edge on a line making an angle of forty-five degrees with the central line, the object of the player being to cause his stone to strike another stone and rest within the circle. In two of the four chances, the stone is to rest on the right hand, the other two on the left.

Raising.



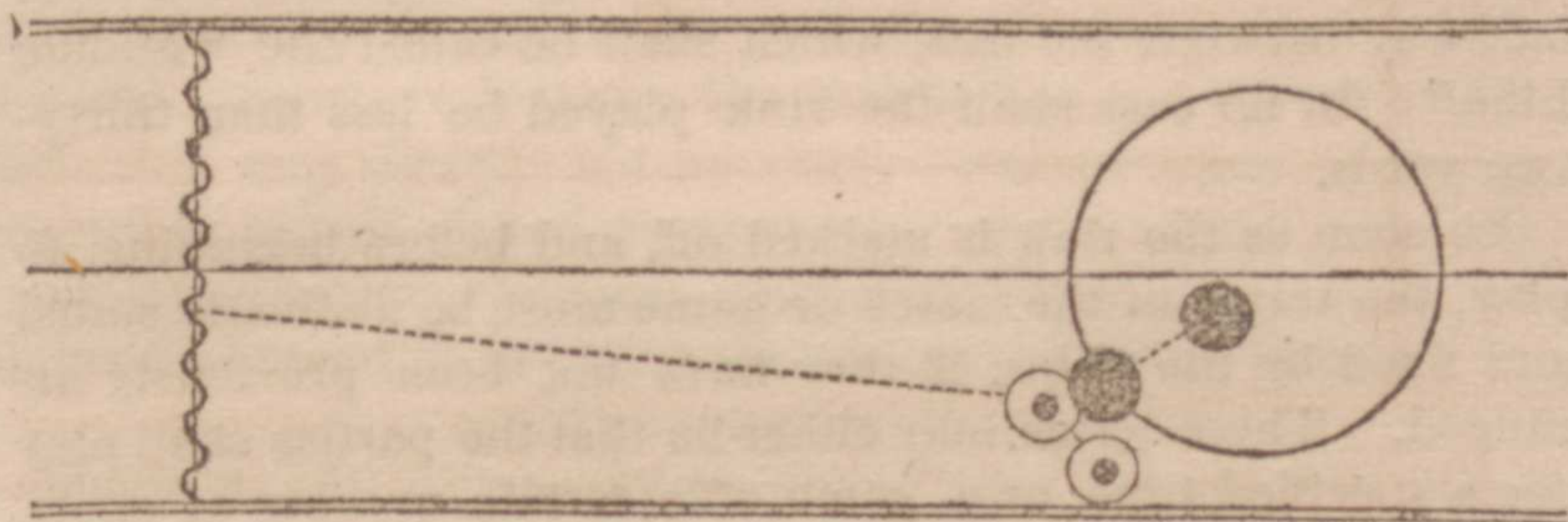
In *Raising*, the object of the player is to hit a stone, which is placed with its center on the central line and its inner edge seven feet distant from the tee, into the circle.

Chipping the Winner.



In *Chipping the Winner*, one stone is placed on the tee, and another with its inner edge ten feet distant, just touching the central line and half guarding the stone on the tee. The object of the player is to pass this guard and perceptibly move the stone on the tee.

Outwicking.



In *Outwicking*, a stone is placed with its inner edge four feet distant from the tee, and its center on a line making an angle of forty-five degrees with the central line. The object of the player is to strike this stone so that it shall lie within the circle.

The Rules of the Game.

THE RINK AND ITS DIMENSIONS, ETC.

RULE 1.—The length of the rink played shall be forty-two yards. The tees shall be put down thirty-eight yards apart. In a continued straight line with the tees, and four yards distant from each, a circle eighteen inches in diameter shall be drawn on the left-hand side of said line (looking in the direction to be played), and its edge just touching it. Within this circle, whether standing on the ice, or on any rest, support, or abutment whatsoever, permitted by the rules, each player, when playing his stone, shall place his right foot on the right hand side, and his left foot on the left-hand side, of the central line. (The circle to be on the opposite side of the line if the player is left-handed.) When a hack, or hatch, in the ice is used, it must be behind the circle above described, and not of greater length than fourteen inches, measuring from the central line.

A Circle of seven feet radius to be described from each tee as a center, and no stone to count which is wholly without this circle.

The Hog Score to be distant from each tee one-sixth part of the length of the whole rink played. Every stone to be a hog which does not clear a square placed upon this score; but no stone to be considered a hog which has struck another stone lying over the hog score.

A line shall be drawn on the ice at right angles to the rink, half-way between the tees, which shall be called the "Middle Line." In no case shall the rink played be less than thirty-two yards.

So soon as the rink is marked off, and before beginning to play, the terms of the match or game must be distinctly stated and fixed by the skips, if they have not been previously arranged. These terms may either be that the parties shall play for a specified time, or a game of a certain number of shots. Though the terms have been previously fixed, they should be repeated.

PLAYERS TO A RINK.

RULE 2.—Every rink to be composed of four players a side, each with two curling-stones, unless otherwise mutually agreed upon. Before commencing the game, each skip (viz.: leader of the party) shall state to the opposing skip the rotation in which his men are to play, and the rotation, so fixed, is not to be changed during the game. Each pair of players shall play one stone alternately with his opponent, until he has played both.

THE SKIPS TO TOSS FOR THE LEAD.

RULE 3.—The two skips opposing each other, shall settle by lot, or by any other way they may agree upon, which party shall lead, after which the winning party of the last end shall lead.

THE SIZE, SHAPE AND WEIGHT OF THE STONES.

RULE 4.—All curling-stones shall be of circular shape. No stone shall be of greater weight than fifty pounds imperial, nor less than thirty pounds; nor of greater circumference than thirty-six inches; nor of less height than one-eighth part of its greatest circumference.

No stone, or side of a stone, shall be changed after a game has been commenced, nor during its continuance, unless it happens to be broken, and then the largest fragment is to count, without any necessity for playing with it more. If the played

stone rolls and stops on its side or top, it shall not be counted, but put off the ice. Should the handle quit the stone in the delivery, the player must keep hold of it, otherwise he shall not be entitled to replay his shot.

POSITIONS OF THE PLAYERS.

RULE 5.—Each party, before beginning to play, and during the course of each end, are to be arranged along the sides of the rink, anywhere between the middle line and the tee which their skip may direct; but no party—except when sweeping according to rule—shall go upon the middle of the rink, nor cross it under any pretense whatever. The skips alone are allowed to stand at or about the tee, as their turn requires.

PLAYING OUT OF TURN.

RULE 6.—If a player plays out of turn, the stone so played may be stopped in its progress and returned to the player. If the mistake shall not be discovered until the stone is again at rest, the opposite party shall have the option to add one to their score, and the game shall then proceed in its original rotation, or the end shall be declared null and void.

THE SWEEPING DEPARTMENT.

RULE 7.—The sweeping department shall be under the exclusive direction and control of the skips. The player's party shall be allowed to sweep when the stone has passed the middle line, and until it reaches the tee, and the adverse party when it has passed the tee. The sweeping should always be to a side, or across the rink; and no sweepings to be moved forward and left in front of a running stone, so as to stop or obstruct its course.

NO STONE TO BE OBSTRUCTED

RULE 8.—If, in sweeping or otherwise, a running stone be interfered with or obstructed by any of the party to which it belongs, it shall be put off the ice; if by any of the adverse party, it shall be placed where the skip of the party to which it belongs may direct. If marred by any other means, the player shall replay his stone. Should any played stone be accidentally displaced before the last stone is played and at rest, by any of the party who are then lying the shot, they shall forfeit the end; if by any of the losing party at that end, who have the stone yet to play, they shall be prevented from playing that stone, and have one shot deducted from their

score. The number of shots to be counted at said end by the winners to be decided by a majority of the players, the offender not having a vote.

EVERY PLAYER TO HAVE HIS BROOM.

RULE 9.—Every player to come provided with a broom ; to be ready to play when his turn comes, and not to take more than a reasonable time to play his stone. Should he accidentally play a wrong stone, any of the players may stop it while running ; but, if not stopped until it is again at rest, it shall be replaced by the one which he ought to have played.

MEASURING SHOTS.

RULE 10.—No measuring of shots allowed previous to the termination of the end. Disputed shots to be determined by the skips ; or, if they disagree, by the umpire ; or, when there is no umpire, by some neutral person mutually chosen by them, whose decision shall be final. All measurements to be taken from the center of the tee to that part of the stone which is nearest to it. No stone shall be considered within or without the circle unless it clears it ; and every stone shall be held as resting on a line which does not completely clear it. In every case this is to be determined by placing a "square" on the ice, at that part of the circle or line in dispute.

THE SKIP THE SOLE DIRECTOR.

RULE 11.—Each skip shall have the exclusive regulation and direction of the game for his party, and may play in what part of it he pleases ; but, having chosen his place in the beginning, he must retain it until the end of the game. The players may give their advice, but can not control their director ; nor are they, upon any pretext, to address themselves to the person about to play. Each skip, when his own turn to play comes, shall name one of his party to take charge for him. Every player to follow implicitly the direction given him. If any player shall improperly speak to, taunt or interrupt another, while in the act of delivering his stone, one shot shall be added to the score of the party so interrupted, and the end shall proceed as before.

CHANGING A RINK.

RULE 12.—If, from any change of weather, after a game has been commenced, or from any other reasonable cause

whatsoever, one party shall desire to shorten the rink, or to change to another one, if the two skips can not agree upon the change, the umpire for the occasion shall be called, and he shall, after seeing one end played, determine whether the rink shall be shortened, and how much, and whether it shall be changed, and his determination shall be final and binding on all parties. Should there be no umpire appointed for the occasion, or should he be otherwise engaged, the two skips may call in any curler unconnected with the disputing parties, whose services can be most readily obtained, and, subject to the same conditions, his powers shall be equally extensive to those of the umpire. The umpire, in a match, shall have power, in the event of the ice being, in his opinion, unfit for the continuance of the match, to stop the match, in which case the contest must be commenced anew, on some future occasion, according to the rules of the Royal Club.

Rules for Challenges, etc.

RULE 1.—Every challenge given by one club to another, and its acceptance, must be conveyed in writing through the respective secretaries, stating the number of players which the club proposes to bring.

RULE 2.—The party challenged shall have the choice of ice, unless a field is particularly specified in the challenge.

RULE 3.—In case the match shall be played on the ice of either of the parties, the visiting club shall select and lay off the rinks; the length of the rinks, however, are to be determined by a majority of the players, unless an umpire has been chosen.

RULE 4.—The victors in a match shall be bound to play a second match (but not in the same season) if challenged, the losing party to have the choice of the ice; but, after the return match has been played, either party are at liberty to decline further play.

RULE 5.—When matches are played for a stipulated time, it shall be determined by the watches of the skips, previously set for that purpose, or by the umpire's watch, if there be one selected; and no new end shall be commenced after the hour expires, but any end which is in progress of completion when the hour for closing play arrives, shall be finished.

RULE 6.—All district medals shall be contested by at least eight players a side, and if no communication takes place between the clubs, that shall be the number; but either club may, on their secretary giving ten days' written notice to the secretary of the other club, propose any number of players a side, the smaller club to have the power of determining the number they will produce, which shall not be fewer than two-thirds of their regular ordinary members.

RULE 7.—No curler, though belonging to two or more association clubs, can be a regular ordinary member (viz.: one competent to play in match games) of more than one club, and unless otherwise agreed to by their opponents, each club shall select its players from the best of initiated "regular" ordinary members.

RULE 8.—The rules of the Royal Caledonian Club of Scotland to govern all contests played by regularly organized curling clubs, unless special provision be made for exceptional cases, before the commencement of a match.

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